

WILHELM HANSEN EDITION.

GRANDE POLONAISE  
(FEST-POLONAISE)

POUR  
ORCHESTRE

PAR  
JOHAN S. SVENDSEN.

Op. 12.

Partition.  
Parties d'orchestre.  
Deux Pianos à quatre mains.  
Piano à quatre mains par REISSIGER  
Piano à deux mains pour Concert par EDMUND NEUPERT.  
Piano à deux mains par RICHARD LANGE.

PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

COPENHAGUE & LEIPZIG.  
WILHELM HANSEN ÉDITEUR.

## FEST POLONAISE.

Tempo di Polacca.

Johan Svendsen.

PIANO.

*ff*

*mf*

*f*

*mf*

*p*

*p*

## FEST POLONAISE.

Tempo di Polacca.

Johan Svendsen.

PIANO.

*ff* *ten.* *ten.*

*f*

*ff* *ten.* *ten.*

*ff*

*p*

*p*



First system of musical notation. The upper staff features a complex, rapid chordal texture. The lower staff begins with a *mf* dynamic and later transitions to *ff* and *sf* dynamics.



Second system of musical notation. The upper staff continues with dense chordal patterns. The lower staff starts with a *p* dynamic and includes the instruction *leggero.*



Third system of musical notation. The upper staff shows a crescendo leading to a *f* dynamic, followed by a *ff* section. The lower staff features a melodic line with various dynamics.



Fourth system of musical notation. The upper staff has a *mf* dynamic. The lower staff includes a *p* dynamic and a decrescendo hairpin.



Fifth system of musical notation. The upper staff continues with dense chordal textures. The lower staff features a melodic line with various dynamics.



Sixth system of musical notation. The upper staff includes a decrescendo hairpin and a *dimin.* instruction. The lower staff features a melodic line with a *p* dynamic.



First system of musical notation. The upper staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo).



Second system of musical notation. The upper staff continues the melodic development with some notes marked with an 'x'. The lower staff has a more active accompaniment. Dynamics include *p* (piano) and *ten.* (tension).



Third system of musical notation. The upper staff shows a melodic line with some notes marked with an 'x'. The lower staff has a more active accompaniment. Dynamics include *cresc.* (crescendo) and *ff* (fortissimo).



Fourth system of musical notation. The upper staff features a melodic line with some notes marked with an 'x'. The lower staff has a more active accompaniment. Dynamics include *ff* (fortissimo), *sf* (sforzando), and *mf* (mezzo-forte). A first ending bracket labeled '8.' spans the first two measures.



Fifth system of musical notation. The upper staff features a melodic line with some notes marked with an 'x'. The lower staff has a more active accompaniment. Dynamics include *p* (piano) and *tr.* (trill).



Sixth system of musical notation. The upper staff features a melodic line with some notes marked with an 'x'. The lower staff has a more active accompaniment. Dynamics include *p* (piano).

*p*

*ff*

*p*

*p*

*ff il Canto marcato.*

*mf*

*f* *fz*

*fz* *fz*



*p*

*ff*

*p*

*ff*

*tr.*

*tr.*

*mf*

*f*

*f*

*f*

*f*

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*ff*

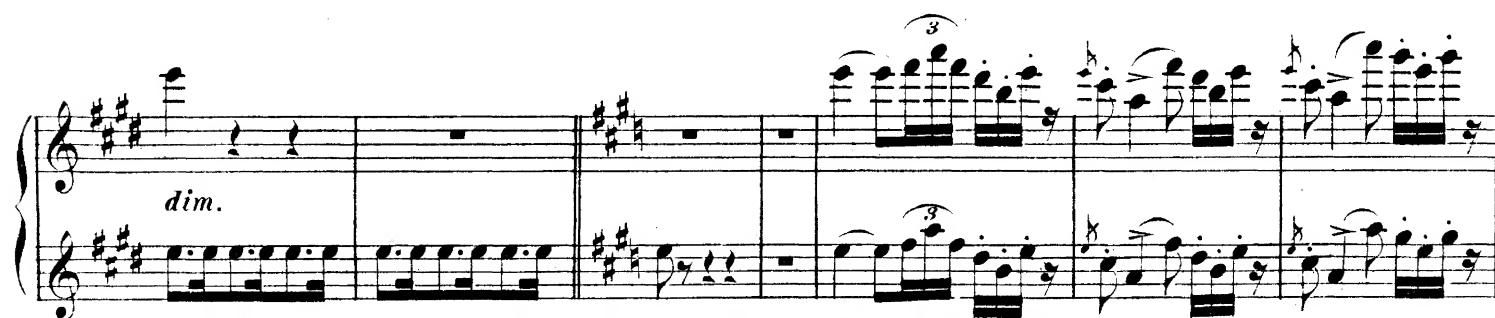
*ff*

*dim.*

*p*

*p*





*p*

*f*

1.

2.

*p*

*p*

*cresc.*

*ff*

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*mf* *f* *dim.*

*dolce.* *p* *f*

*ten.* *ten.* *ff*

12595

mf

f

tr.....

mf

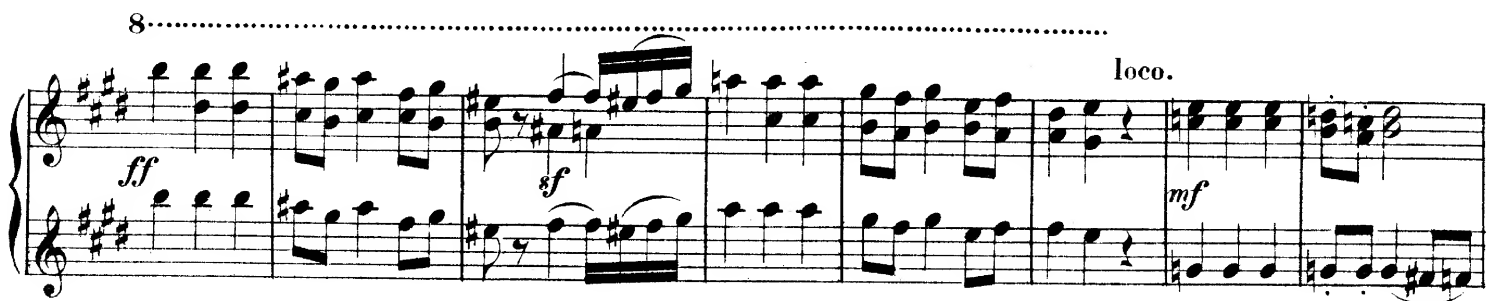
p

p

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This musical score page, labeled 'PRIMO.' and '13', contains seven systems of music. Each system consists of a piano (piano) staff and a vocal staff. The piano staves are written in treble clef with a key signature of three sharps (F#, C#, G#). The vocal staves are written in treble clef with a key signature of three sharps (F#, C#, G#). The music is characterized by rapid, flowing passages, often with slurs and ties. Dynamics include *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *p* (piano), and *ten.* (tension). The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests. The overall style is that of a classical or romantic-era piano and vocal duet.

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are: *p* (piano), *legg.* (leggiero), *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The score features a variety of musical textures, including arpeggiated chords, block chords, and melodic lines. The first system begins with a treble staff containing a series of chords and a bass staff with a single note. The second system features a treble staff with a series of chords and a bass staff with a single note. The third system features a treble staff with a series of chords and a bass staff with a single note. The fourth system features a treble staff with a series of chords and a bass staff with a single note. The fifth system features a treble staff with a series of chords and a bass staff with a single note. The sixth system features a treble staff with a series of chords and a bass staff with a single note.



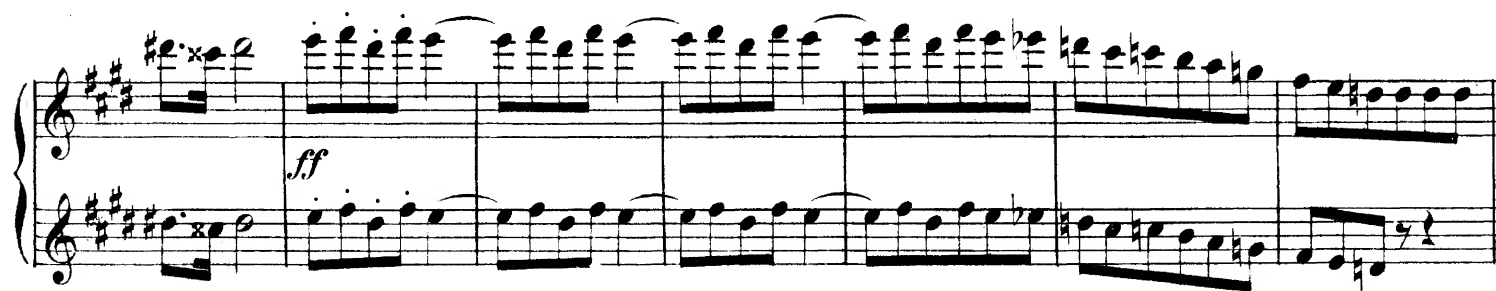


*ff*

*p*

*ff il Canto marcato.*

*mf*



This musical score is for a piano piece, page 18, titled "SECONDO." It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps). The time signature is 4/4.

The first system features a complex, fast-moving melody in the right hand with many beamed sixteenth and thirty-second notes, and a more rhythmic bass line. Dynamics include *f* (forte) and *fz* (forzando). Fingering numbers 3, 4, 3, 4 are indicated above the first four measures.

The second system continues the fast melody, with a *ff* (fortissimo) dynamic marking in the fifth measure.

The third system shows a continuation of the fast, intricate melody in the right hand.

The fourth system features a more sustained melody in the right hand with many beamed notes.

The fifth system continues the fast, intricate melody in the right hand.

The sixth system concludes the piece with a *trem.* (tremolo) marking in the right hand, indicated by a wavy line over the notes. The bass line also features some tremolo in the final measures.

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First system of musical notation, measures 1-6. The key signature is three sharps (F#, C#, G#). The music is written for a single melodic line. Measures 1-2 contain eighth-note runs. Measures 3-6 feature a series of chords marked with *f* and *fz*.

Second system of musical notation, measures 7-12. Measures 7-8 show a rapid sixteenth-note scale in the right hand and a corresponding bass line in the left hand, marked *ff*. Measures 9-12 continue with a melodic line in the right hand, marked *ten.* (tension), and a supporting bass line.

Third system of musical notation, measures 13-18. Measures 13-17 feature a continuous sixteenth-note scale in the right hand, marked *ff*. Measure 18 concludes the system with a final chord.

Fourth system of musical notation, measures 19-24. Measures 19-23 continue the sixteenth-note scale in the right hand. Measure 24 features a melodic phrase marked *loco.* (loco).

Fifth system of musical notation, measures 25-30. Measures 25-30 consist of a continuous sixteenth-note scale in the right hand, with a supporting bass line in the left hand.

Sixth system of musical notation, measures 31-36. Measures 31-35 feature a series of chords in the right hand, marked *loco.* (loco). Measure 36 concludes the system with a final chord.

# Finii Henriques.

## Orkester.

Volund Suite.	
Nr. 1. Livsdrømmen. Partitur. . . . .	2 50
Stemmer. . . . .	3 >
- 2. Alfedans. Partitur. . . . .	3 50
Stemmer. . . . .	3 >
- 3. Vølunds Klage. Partitur. . . . .	1 25
Stemmer. . . . .	3 >
4. Forspil. Partitur. . . . .	3 50
Stemmer. . . . .	4 >

## Soloinstrumenter med Orkester.

Op. 12. Romance for Violin (E-dur). . . . .	1 50
Partitur. . . . .	2 50
Stemmer. . . . .	2 50
Op. 13. Suite for Obo (F-dur). [Prelude. Intermezzo. Finale]. . . . .	4 >
Partitur. . . . .	6 >
Stemmer. . . . .	6 >

## Kammermusik.

### Trio.

Op. 31. Børne Trio for Piano, Violin og Violoncel (G-dur). . . . .	3 50
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## Violin og Klaver.

Op. 10. Sonate (B-dur). . . . .	10 >
Op. 12. Romance (E-dur). . . . .	1 50
Op. 20. Lette Karakterstykker. . . . .	
Nr. 1. Hyrdedrengen. . . . .	> 80
- 2. Pantomime. . . . .	> 80
- 3. Nikke-Dukker. . . . .	1 50
- 4. Menuetto. . . . .	1 50
- 5. Myggedans. . . . .	1 25
- 6. Erotik. . . . .	1 25
Op. 22. Sammenspil. Ti lette Karakterstykker til Brug ved Undervisningen. Hefte 1-2. . . . .	1 50
Op. 26. Novelletter (I-IV). . . . .	3 50
Op. 27. Canzonetta (D-dur). . . . .	1 >
Wiegenlied. . . . .	1 50
Billedbogen, 20 Billeder af Børnelivet fortalte for gamle og unge. (Nicolaj Hansen). Hefte 1, 2, 3. . . . .	2 >

## Klaver solo.

Op. 1. 6 Klaverstykker. . . . .	1 50
Op. 4. Scherzo. . . . .	1 50
Op. 6. Aphorismer, Barndoms Manuscripter. . . . .	2 >
Op. 7. Thème original avec variations. . . . .	2 >
Op. 11. Lyrik. . . . .	2 >
1. Lyrik. 2. Stemning. 3. Mazurka 4. Humoreske. 5. Menuetto. . . . .	
Op. 15. Erotik. . . . .	1 50
1. Melodie 2. Valse d'amour. 3. Papillons. 4. Petite Romance. 5. Chanson populaire. . . . .	
Op. 19. Suite (I-V). . . . .	2 50
Op. 21. Miniatur-Aquareller, 10 lette Klaverstykker. . . . .	1 50
Hefte 1. . . . .	1 50
1. Ride Ranke. 2. Den lille Tabel. 3. Den lille Spilopmager. 4. Hymne. 5. Vuggesang. . . . .	

## Klaver solo.

Op. 21. Miniatur-Aquareller. . . . .	
Hefte 2. . . . .	1 50
1. Katten efter Musen. 2. Trofast's Død. 3. I Børnehaven. 4. Lygtemænd. 5. Melodie. . . . .	
Op. 28. Karakterstykker. . . . .	
Hefte 1. . . . .	1 75
Hof-Marsch. Cantilene. Intermezzo. . . . .	
Hefte 2. . . . .	2 50
Svalen. De gamle danser. Fangen. Humoreske. . . . .	
Op. 30. Børne-Lyrik, 20 lette Karakterstykker. Hefte 1, 2. . . . .	2 >
Op. 32. Petite Polonaise. . . . .	1 >
Vølund Smed, Melodrama af Holger Drachmann. . . . .	
Uddrag (Ludvig Schytte). . . . .	1 50
Forspil (1. Akt). . . . .	> 75
Forspil (2. Akt). . . . .	> 75
Alfedans. . . . .	1 50
Billedbogen, 20 Billeder af Børnelivet fortalte for gamle og unge. . . . .	
Complet. . . . .	4 >
Hefte 1, 2, 3, 4. . . . .	1 50
Folkeudgave. . . . .	2 >
Musik til »Canta« (Carl Ewald). . . . .	
Udtog. . . . .	1 50
Canta Vals. . . . .	1 >
»Den lille Havfrue«, Eventyr-Ballet i 3 Akter af Julius Lehmann og Hans Beck. . . . .	
Udtog for Klaver af Komponisten. . . . .	2 >
Narredans. . . . .	> 75
Tro, Haab og Kærlighed (Vals). . . . .	> 75
Gondoliere. . . . .	1 >
Bryllupsdans (Gavotte). . . . .	> 60
Valse extase. . . . .	> 60
Livsglæden. . . . .	> 75
Menuet. . . . .	> 60
Havfruens Dans. . . . .	> 75

## SANGE.

Op. 2. Tre Sange. . . . .	1 50
Du Blomst i Dug - Serenade: Jomfru, du maa ikke sove - I Skoven: Der er saa travlt i Skoven. . . . .	
Op. 3. Ved Vuggen. Fire Sange. . . . .	1 >
Sov mit Barn sov længe - Luk, du søde Barn i Fred - Sov min kære Glut, sov ind - Agnetes Vuggevise: Sol deroppe ganger under Lide. . . . .	
Særskilt: Sov min kære Glut. . . . .	> 50
Op. 8. Fem Sange, Digte af Em. Aarestrup og H. Hertz. . . . .	2 >
Kan du erindre bag grønne Grene - Min søde Glut - Den Elsktes Nærhed - Ved Nattetid - Sommerens Tale. . . . .	
Særskilt: Kan du erindre bag grønne Grene. . . . .	> 60
Op. 9. Fire Sange. . . . .	2 >
Du Klang, som engang vakt (Holger Drachmann) - Viol (V. Bergsøe) - Harpens Oprindelse (Th. Moore ved E. Aarestrup) - Fiskeren synger (Holger Drachmann) . . . . .	
Særskilt: Viol: Flyv ud min Længsels Sommerfugl. . . . .	> 75
Fiskeren synger: Min Fa'er han var en Fiskermand. . . . .	> 75
Op. 18. Sange. . . . .	1 75
Saa standsed (J. P. Jacobsen) - Skærsommer-vise (Oscar Madsen) - Gaar jeg sent ved Aften-tide (Thor Lange) - Jeg rejste en dejlig Sommerkvæld (John Paulsen) - Serenade: Jeg kommer med Sang og med Spil (J. M. Thiele). . . . .	

## SANGE.

Op. 22. To Digte af Herman Bang's »Det hvide Hus«. . . . .	1 >
Jeg elsker dig som Havet - Naar i de lange Nætter. . . . .	
Op. 23. Fire Sange, Digte af Sophus Michaëlis. . . . .	
Nr. 1. Smil. . . . .	> 75
- 2. Sivkonge. . . . .	> 75
- 3. Blomsterne sove. . . . .	> 75
- 4. Had. . . . .	> 75
Op. 29. Børnesange. . . . .	2 50
Dengang jeg var liden - Og hør lille Mor - Den arme Spurv - Endnu er jeg kun lille - Lærken - Aften - Mads og Mikkil - Moder kær - Vinteren - Lærken og Hyrdedrengen - Abel Spendabel - Sov min søde Dukke - Truldeleg - Mit Hjem - Morgensang - Dikke, dikke, dikke - Danse, danse, Dikke min - Her sad en Fugl - Hvad vi kan - Aftenbøn . . . . .	
Op. 33. Stille Sange. . . . .	1 75
Perler: Jeg bringer Dig Smykker - Folkeviser: Nu fælder sit Løv - Landskab: Stille, Du elskede Kvinde - Sang af Boscosel de Chastelard: Ak, Elskovslyst - Nocturne: Ensomt og mørkt - Blomsterbrud: Smukke grønne Bregnekraat. . . . .	
Digte af Aage Mathison-Hansen. . . . .	1 50
Romance: Som Bølgen der sin Bølge slaar - I det fri - En Taare har sænket sig dybt - Langt ude - Forbi. . . . .	
Fire Sange. . . . .	2 >
Den elskede: De hvideste Perler i Havet er spredt - Saa maaneklar og stille - Fangen og Fangevogteren: Grønne fine Græs paa Muren - Sig, hvor er det Englevæsen? . . . . .	
Pauls Sang: Barnet ligger i Moders Arm, af P. Nansen's »Judiths Ægteskab«. . . . .	> 60
Vølund Smed, Melodrama af Holger Drachmann. . . . .	
Lysalfs Sang: Disse djærve Hammer-slag. . . . .	> 60
Svartalfs Sang: Hvi kedes en Viking. . . . .	> 60
Kongsskjaldens Sang: Hvo har som han øget sin Arv. . . . .	> 75
»Canta« Sangene (Carl Ewald). . . . .	2 >
Der ligger en Borg i Dale. . . . .	> 75
Vide saa fór jeg vel under Sky. . . . .	> 75
Dagen er omme. . . . .	> 60
Han tog hendes Hænder. . . . .	> 60
Valmue i din Silkesærk. . . . .	> 60
Sad sig en Jomfru. . . . .	> 60
»Prinsessen og det halve Kongerige«, Eventyr-Skuespil af Holger Drachmann. . . . .	
1. Vandrersang. . . . .	> 60
2. Den unge Enke. . . . .	> 75
3. Prinsessens Sang. . . . .	> 60
4. Møller-Vise. . . . .	> 60
5. De Vises Sten. . . . .	> 60
6. Vi er Narre allesammen. . . . .	> 75
7. Den vanvittige Piges Sang. . . . .	> 60
8. Sværdlillien. . . . .	> 60
To Sange af »Prinsessen der spandt« (Ingeborg Sick). . . . .	
Ricardos Sang: Jeg gik mig en Morgen. . . . .	> 60
Prinsessens Sang: Spindevise. . . . .	> 75
Det døende Barn. . . . .	> 75

Kjøbenhavn & Leipzig.

Wilhelm Hansen, Musik-Forlag.

Kristiania. Norsk Musik-Forlag (Brødr. Hais-Warmuth-Wilhelm Hansen).

Kjøbenhavn.

Nordisk Musik-Forlag.